

In the Realms of Music and Art

Richard Strauss Speaks His Mind About America

German Composer, on Eve of Visit Here, Asserts That Europe Needs Only the Dollars of Uncultured America

By Katharine Wright

The American public has long been accustomed to instances of ingratitude on the part of foreign artists. Worshipers of all things musical bearing a European trade mark have been startled to read far from flattering opinions of American musical taste and appreciation expressed, on returning to their native lands, by visiting foreigners of distinction. It is not unusual for musicians with bank accounts swollen with American dollars, to unbend themselves to sympathetic interviewers concerning the vicissitudes suffered at the hands of the barbarians across the water. In most cases an immediate return engagement is not contemplated or the artist naively imagines that such confidences will never cross the ocean.

But, in view of his coming American tour, it is something of a surprise to find so shrewd a maker of music as Herr Richard Strauss indulging in remarks scarcely calculated to increase the size of audiences at his forthcoming concerts.

According to an interview recently printed in "The Nation," the German composer talked not wisely, but too well to Miss Henrietta Strauss, who saw him this summer at the State Opera House in Vienna.

Herr Strauss, it seems, not only greeted his visitor unsympathetically and unsympathetically presented her to his wife, but curiously began by saying:

"I will not give an interview."

Somewhat abashed, Miss Strauss asked about his latest work. The composer's wife hastily informed her that it is a light three-act opera in small form for small orchestra, entitled "Intermezzo," with text also contributed by Herr Strauss.

When the subject of his American visit was broached, Strauss growled sulkily: "I don't know about coming. They won't pay me enough."

The interview continued as follows: "We would have to live in New York, and it is very expensive there," softly explained his wife.

"Yes," I said, "but," turning to the composer, "you would have a very good opportunity, as we have had no really great success to Toscanini."

"You have Bodanzky, and he is very good for America," he replied insolently. "America," he added, "has no understanding of Europe."

"Perhaps," I replied with some asperity, "my own Straussian temper beginning to rise, 'Europe has no understanding of America.'"

"Salzburg," he continued gloomily, ignoring my remark, "needs a Festival; but that would cost a million dollars. America ought to give it."

At last I said, slowly and curiously: "If you will tell me just why America should give Salzburg a million dollars for a Festival, I will write it."

"Because," he answered roughly, "America has no culture. Culture will always come from Europe."

"But," I protested, "it has been many years since you have been in America. You will find a great change, especially in the musical world."

"That may be," he admitted grudgingly, "but America needs Europe. Europe does not need America—only her dollars."

"I like America," tactfully inter-

posed Frau Strauss. "I once gave between thirty and forty concerts there. I would like my husband to be at the Metropolitan for a winter."

"No," said her husband, "I will not go through what Mahler and Mottl had to endure."

"There is no reason why you would have to," I said dryly.

"Perhaps we will stay there three or four months," she persisted.

"No," he repeated angrily, "only one month. I will not give a year of my life to America."

"But there is no money here in Vienna," pleaded his wife.

"One needs no money here in Vienna," he replied sternly, and turning to me, indicated that the interview was over.

Herr Strauss's business acumen is well known. Several instances of this were shown during his visit to America seventeen years ago for a "Strauss Festival," financed by Steinway & Sons, and when for the honor of producing the "Symphonia Domestica" at the last festival concert the great firm of pianoforte manufacturers paid for the score, the instrumental parts, some ten rehearsals, a fee for the right of performance and a fee to the composer for conducting it.

Another incident is recalled when Herr Strauss was asked to conduct the annual concert for the Pension Fund of the Boston Symphony Orchestra. It is a time-honored custom the world over for artists to give their services without remuneration at concerts of this character. Angered that he had not been engaged to conduct this orchestra at one of their regular concerts because of the enormity of the fee demanded, Herr Strauss replied that under ordinary circumstances he would have gladly conducted the concert without pay, but in view of the manner in which he had been treated by the orchestra he would only consent to do so on condition that he receive his regular fee of \$1,000. There was a compromise on the basis of 25 per cent of the receipts and Herr Strauss's share of the profits was \$300.

And yet on his return to Berlin Herr Strauss, who is now wondering whether the financial inducements for the trip under contemplation will warrant his taking the journey, complained of the commercialism in the artistic atmosphere of New York.

Herr Strauss's slur at Mr. Bodanzky is not at all well deserved. Not only has he shown substantial merits both in the opera house and in the concert hall but during his conducting adventures in New York no such unimpressive experience has befallen him as that which occurred when Herr Strauss conducted his own tonespoem, "Don Quixote," for the first time in this city.

According to a review of this concert by Henry E. Krehbiel, musical critic of The Tribune, "Herr Strauss lost control of the band and a catastrophe resulted, which brought all soaring fancies to the ground."

Now the question is not will Herr Strauss really be persuaded that another visit to this uncultured country, where for many years his music has received the most generous recognition, is worth his while—his concerts at the Metropolitan Opera House have already been announced—but will Herr Strauss turn over the proceeds of his tour to Salzburg, for the million dollar Festival, which he suggests should be contributed by America?

Arnold Volpe, who was called by the Musical Mutual Protective Union to conduct the present series of concerts at the Lexington Theater, will again conduct this evening and next Thursday, when a feature of an American program will be Dvorak's "New World Symphony," and also Saturday and Sunday, September 4 and 5, tomorrow, Tuesday and Wednesday nights. Modest Altschuler will be a guest conductor.

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BARYTONE OF THE METROPOLITAN OPERA HOUSE AND MEMBERS OF HIS OPERA COMPANY SOON TO LEAVE ON A TRANSCONTINENTAL TOUR



Alice Gentle

Antonio Scotti

Olga Carrara

Improved Setting For Next Year's Stadium Concerts

The Stadium Concerts of New York have just ended a season of six weeks of open-air summer symphony nights, attracting an average of 7,000 people a performance, 50,000 a week.

Speaking for Adolph Lewisohn, of New York, chairman of the Concerts' Executive Committee and the committee's other members, Arthur Judson, their manager, made this statement yesterday: "The venture, now tested for four years, has justified itself. Mr. Lewisohn and his committee are so much encouraged with the results this year that they have already set out to make the Lewisohn Stadium, the scene of these concerts since their beginning, a place of real attractiveness. We are now studying just what in detail shall be the proper equipment."

"We are devising a new orchestra platform that will be not only beautiful to the eye and arranged with proper surroundings, but will possess soundings boards so perfect that the softest pianissimo will be audible in every seat occupied by the 10,000 persons the Stadium can hold."

"I say 10,000, but the Stadium Concerts of 1922 will accommodate more than 10,000, our capacity for this year. For we shall enlarge the field at the foot of the great semicircle of stone seats; we started our field this year with 400 chairs. By the last week of the concert we had 1,000 chairs and then could not accommodate all who wanted them. The new Stadium 'field' will have at least 2,000."

"The best of conductors," said Mr. Judson, "programs of real music, a Stadium that will be delightful to look at, that is the plan for next year. What we have done this year is but a taste of what is to come in 1922. This year we have purposely tried programs of every kind. We have found that people want the best and most serious music. That is what they will get next summer in the New York Stadium that is to be."

"In spite of the greatly increased expenses there will be thousands of seats for music lovers at 50 cents. These will be concerts of high standard, without exception of anybody. What we have found, and what is guiding us in our plans for next year, is that great orchestral music draws larger audiences than great soloists. We have discovered through our programs of this year that nights of the finest music mean steady and increasing attendance every night, instead of occasional bursts of large audiences."

"The Stadium and the Stadium Concerts of New York, we feel, and this is the idea Mr. Lewisohn and his committee have in mind—have now proved themselves, and the idea they have established can and we hope will be followed everywhere throughout America. With trellises running from every side of the great new orchestra platform, with its fine sounding boards which will be built, with the new 'field' of 2,000 seating capacity and with the stone steps of the Stadium facing this, the new setting for the Stadium Concerts will be a place of beauty. We have already started to bring about these results for 1922."

For the twelfth week of noon hour concerts, the American Orchestral Society, Inc., will present the Neighborhood Orchestra under the direction of Jacques L. Gottlieb in a duplicate program Tuesday at Battery Park, and Thursday at Madison Square Park, as follows:

Overture "Queen of Autumn"....Berge
Opera selections "Lohengrin"....Wagner
Waltz "L'Estudiantina"....Waldteufel
Musical Gems....Tschakowsky
"Marche Militaire"....Schubert

George Engles has received a letter from Paul Kochanski, Polish violinist, saying that he is staying at the palace, Zeebrugge, Belgium, for a few weeks' holiday. Mr. Kochanski writes that Alexander Slonitski, the Russian pianist, is also spending his vacation at Zeebrugge.

Mr. Kochanski will sail for New York September 24, where he will open his American tour by an appearance as soloist at the first concert of the New York Symphony Orchestra in Carnegie



Queena Mario

Marie Sichelius

National American Music Festival To Be Held in Buffalo

The National American Music Festival will be held this year from October 3 to 8 at Buffalo. The underlying principle of the undertaking is to give public recognition to American-born artists and composers.

Those sponsoring the festival aim to develop native talent by engaging only American-born singers and instrumentalists. They require that all vocalists sing in English, and that all taking part shall choose their programs from compositions by American-born composers.

The festival was founded five years ago in the city of Lockport, N. Y., and held there during that period. But owing to the growth of the festival and the limited housing facilities of that city the festival was lost to it last year.

Many of Buffalo's leading and wealthy citizens, headed by George K. Staples, commander in chief of the Buffalo Consistory, who had watched the undertaking from the beginning, decided to

secure it for Buffalo and give it the co-operation and financial assistance necessary to insure its artistic growth and development, with the result that this year finds it located in the city of Buffalo and placed upon a sound financial footing. It is announced as a six-day event, with three performances daily. The mornings are to be devoted to contests, for which a substantial prize of money is offered to young American musicians competing in voice, piano and violin. The afternoons and evenings are devoted to concerts by leading artists, choral societies and musical organizations.

The musical feature of this American festival is its aim to give recognition to the undiscovered musical talent, and while a certain number of well-known American concert and opera artists appear each year, an equal number is always chosen from those possessing unusual talent, but who have not yet received the encouragement of public recognition.

Giuseppe Danise, leading barytone of the Metropolitan Opera Company, who has been singing this summer in Havana, Cuba, and with the Bracale Company in Lima, Peru, returns to New York City this week. Before the opening of the opera season Mr. Danise will make a concert tour. He will be heard in his first New York recital on Columbus Day, October 12, at Town Hall.

The annual band concert of Edwin Franko Goldman and his organization, now playing at Columbia University, will be given at the Hippodrome in November.

Clara Clemens, soprano, wife of Ossip Gabrilowitch, conductor of the Detroit Symphony Orchestra, will be heard in a series of recitals in New York this season, specializing in Brahms songs in English.

On her coming trans-continental tour Mrs. Emma Destinn will include on her programs five operatic arias, two of them being numbers not often heard, "O Malkheuse, Iphigenia," from Gluck's "Iphigenie en Aulide," and one from "The Bartered Bride" by her countryman, Smetana. The other three are the Largo from Handel's "Xerxes" and arias from two of her greatest operatic successes, "Butterfly" and "Tosca."

Song groups will be presented in six languages—English, French, Italian, German, Russian and Bohemian—and a Rumanian novelty, "Chanson des Larmes," by Stan Golestan, will be sung in French. Numbers in English will include songs by Frank H. Grey, Vivien Bard, William Reddick, Nominia Botsford, Kurt Schindler, Lily Strickland and Charles Burnham. There will be a group by Schubert, including "Der Erlkönig" and "Gretchen am Spinnrad," and Dvorak's Gypsy Songs; also folksongs of various nations and negro spirituals.

Ruano Bogislaw, the American singer of gypsy songs, has appeared three

Scotti Opera Co. Soon to Leave on Eight Weeks' Tour

On Monday, September 5, the Scotti Grand Opera Company, headed by Antonio Scotti, barytone of the Metropolitan Opera Company, will leave for Seattle, Wash., where it will begin its fifth season on September 12.

This organization is rapidly becoming an institution in America.

The season in San Francisco this year will be of two weeks' duration, when the company will give eighteen subscription performances at the Exposition Auditorium. One week will also be devoted to Los Angeles.

Other cities to be visited will be Seattle, Salt Lake City, Denver, Omaha, Kansas City, Davenport, St. Paul, Milwaukee, Detroit, Toledo, Toronto, Montreal, Washington and Baltimore, where the company will close its eight weeks' tour of over 3,000 miles on October 31.

Mr. Scotti takes pleasure in announcing the engagement of Gerladine Farrar, Charles Hackett and Mario Chamlee for a certain number of performances in Seattle, San Francisco and Los Angeles.

The company will consist of the following artists: Sopranos—Olga Carrara, Queena Mario, Mary Mallish, Angeles Ottein, Anna Roselli, Marie Sichelius. Mezzo-sopranos and contraltos—Alice Gentle, Myrtle Schaaf, Henriette Wakefield.

Tenors—Angelo Bada, Joseph Hislop, Morgan Kingston, José Palat, Giordano Paltrinieri.

Barytones—Greek Evans, Mario Laurenti, Antonio Scotti, Riccardo Stracciari.

Bassos—Paolo Ananias, Louis d'Angelo, Giovanni Martino, Italo Picchi, Leon Rothier.

Conductors—Fulgencio Guerrieri and Genaro Pardi.

Assistant directors—Wilfrid Pallier and Giacomo Spadoni.

Stage director—Armando Agini.

Stage manager—Carl Berger.

Ballet master—Adolf Bolm.

The repertoire will consist of fifteen operas, as follows: "Tosca," "La Bohème," "Manon Lescaut," "Madama Butterfly," "Lucia di Lammermoor," "Aida," "Zaza," "Pagliacci," "L'Oracolo," "Rigoletto," "Carmen," "La Navarraise," "Cavalleria Rusticana," "Il Barbiere di Siviglia" and "Il Segreto di Suzanna."

The orchestra, chorus and ballet will complete the company, which will number more than 150 persons traveling in its own special train.

times in London since her arrival there in May, and is now in Spain.

Selim Palmgren, Finnish composer, will appear in the United States this year in a series of piano recitals. His New York debut is scheduled for October at Aeolian Hall, where Mme. Mikki Jaernnefelt, Finnish soprano and a noted concert singer, also will appear later.

Teimanyi, Hungarian violinist, who will sail from Copenhagen on September 23 for his first American concert tour, will make his first appearance with orchestra on October 4 with the Philadelphia Orchestra.

More French Operas by San Carlo Opera Company

The success of the operas sung in French last season by the San Carlo Grand Opera Company at the Manhattan Opera House, coupled with many requests now being received from subscribers for the present season of four weeks, which commences on September 26, has resulted in the decision made yesterday by Fortune Gallo, the general director, to increase his French repertoire.

"This season," said Mr. Gallo, "I have engaged several artists with the special thought in mind to augment the opera in French, which proved to have such drawing powers last season at the Manhattan Opera House that capacity audiences prevailed. Included in the French operas which the San Carlo company will give are 'Romeo and Juliet,' 'Manon,' 'Thais,' 'Faust,' 'Carmen' and 'La Navarraise.' I also have

Random Impressions In Current Exhibitions

Complete readjustment of the national art museums of the Netherlands and their incorporation into a single organization, with a national purpose, is the substance of sweeping changes recommended in a recent report of the museums' commission appointed by the Dutch government.

The present contents and arrangement of the museums are a muddled legacy from a time when museums were regarded chiefly as safe deposits, the report states. If notions of education influenced their direction it was the education of expert and amateur, not the general public, that was considered. The result for a long time has been popular dissatisfaction in Holland, it is stated. In the famous Rijks Museum, as in others, the visitor is often confused and wearied because of the mixed aims that are evident. Works of the greatest artists are hung there together with works that alone serve to illustrate art history, it is said.

Suggests Three Orders For Art Collections

Three orders of collections are suggested by the commission: First, outstanding works of art; second, examples of art history, and third, illustrations of history.

With regard to the admittedly difficult and delicate task of rehousing the various works of art, the commission points out the necessity for new buildings for the exposition of the general art collections—those of art collected solely for their beauty.

The idea of a national Pantheon is rejected in this report and it is unanimous in declaring the necessity of the national museums being logically knitted into one scheme, with various local museums part of the same whole.

Orpen Picture Was Repainted to Order

An interesting sidelight on a recent exhibition of British painting held in London is the poignant history of Sir William Orpen's "Sewing New Seed," which had been bought by an Australian gallery. The treatment of the subject, so the story goes, offended those in authority and certain parts of the nude female figure were painted out. Even in this condition the Orpen failed to please the Australians. After some bickering the artist agreed to replace it with another picture from his brush. When "Sewing New Seed" returned to England the artist repainted the obliterated portions as they had been, but the marks of the iconoclasts are said still to be apparent on the canvas.

M. Léon Bakst, pioneer of the decorative art of the Russian ballet, is at work on new designs for the production of Tchaikowsky's grand ballet, "The Sleeping Beauty." He considers it his biggest artistic venture, it is learned from abroad, and his followers expect him once more to "raise the roof" of the artistic world when it is revealed to the public.

Bakst to Avoid Freak Effects in New Designs

M. Bakst denies that his new settings will be up to the last limit in post-neoclassicism. This time it is to be the romantic. Sheer beauty—color and romance—he says, is the object he seeks.

Work is progressing in France on what will probably be the largest of the late war memorials thus far planned. It is the giant obelisk at Pointe de Grave, near Bordeaux, which is being built by popular subscription to commemorate the entrance of America into the World War. More than a thousand French towns have contributed 400,000 francs and over toward the work, and the Chamber of Deputies has added 1,000,000 francs to this.

The monument consists of an immense shaft topped by a flaming light which shines out over the sea. The base will have frescoes and friezes carved by a number of French soldier-sculptors.

Photographing a cast of stars is a more complicated piece of work than photographing an army of ten thousand, because every one of the individual stars presents a problem in himself. In completing the filming of "The Affairs of Anatol," Cecil B. De Mille's super-special for Paramount, Alvin Wyckoff and Karl Struss, the cameramen to whom this difficult angle of the work was intrusted, won the congratulations of the entire company for their success against unusual obstacles.

Although it is a little recognized fact, the duty of photographing a picture which includes a cast of such players as Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Julia Payne, Raymond Hatton and others, involves unique photographic difficulties.

The case for the cameraman can best be explained by stating that Wallace Reid, who plays Anatol, has certain lighting arrangements under which he appears to best advantage. Gloria Swanson requires an entirely different gradation of lights. Wanda Hawley, a blonde of the most pronounced type, requires still another arrangement, and Bebe Daniels, who is markedly a pronounced brunette, "takes" best under another lighting arrangement.

The difficulty was increased by the fact that such important character had his or her favorite style of "make-up." One of the leading characters has a decided preference for yellow grease paint. Still another has decided that she shines best under the arc lights in a coating of green facial paint. The resulting complexity of having several characters appear in different shades of "make-up," like unto a rainbow—practically multiplied the cameramen's difficulties.

The work was, in a large measure, facilitated by the spirit of cooperation which permeated the cast. Every member of the cast of "The Affairs of Anatol" was an experienced screen actor or actress and realized the need of compromise and even sacrifice. The result was that in some cases where it was necessary to alter the make-up from the individual's favorite color style the change was made willingly for the success of the photography.

In a few instances "make-ups" that were at contrast with that of some of the other players were allowed to remain for good reasons, and painstaking care in photography eliminated the effect of the contrast in the filming of the picture.

The necessity for such innovations consisted in the fact that in "The Affairs of Anatol" the action is carried through a wide variety of scenic backgrounds, with most of the characters appearing throughout the story. In the case of a single star it is possible to plan the lighting to the best advantage of the star and make all minor characters subservient to this scheme; but the rule failed to apply to "The Affairs of Anatol," where there are really no minor characters. Even the smallest parts are enacted by actors and actresses of prominence, and it is because of their skill in blending their contrasting parts into a harmonious and artistic entity that Cameramen Wyckoff and Struss received congratulations.

"The Affairs of Anatol" will be shown by Hugo Riesenfeld at the Rivoli and Rialto theaters next month.

Conductor Lexington Theater Concerts

In mind two others, one a novelty, but will not present them unless I can obtain certain artists who are needed for these works.

"The San Carlo company now has a repertoire of thirty-one operas, with complete productions, and I am planning to increase this number in time for the present season."

Final Week of Concerts at Columbia University

The last week of concerts by the Goldman Concert Band at Columbia University will begin tomorrow evening. During the closing week there will be five concerts, which will be given each night, excluding Saturday and Sunday. The season will close on September 2. A longer season is being planned for next year. The programs for the week will be as follows:

MONDAY
Emperor March....Kromak
Overture, "Toy Rust"....Mendels